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about in three ways, at the time of the expulsion of the Medici in 1494-5: many of the smaller objects were looted by the populace before the tumult was quelled; many were expropriated, many sold at public auction. Piero II, on his return, succeeded in re-acquiring only a small number of pieces, melancholy relics of the splendid collections of his predecessors, which have only recently been rivalled by the great museums in European capitals. M. Müntz has rendered an important service by the publication of these documents and added another item to the great debt we owe him.

A. L. F., JR.

LA CÉRAMIQUE ITALIENNE AU XV^e SIÈCLE, par ÉMILE MOLINIER, attaché au Musée du Louvre. 18mo, pp. ix-88. Paris, 1888, Ernest Leroux.

After calling attention to the fact that students of Italian Keramics, except Darcel and Fortnum, have belonged either to the class which merely study documents, or to that which writes small monographs, and that everything is yet to be accomplished in regard to the history and classification of this branch of Italian art, the writer proceeds to attempt a classification of the works of the xv century, without which no understanding of the more important and beautiful works of the xvi century is possible. While recognizing the Oriental origin of the industry, the writer calls attention to the fact that not a single known Italian work is a direct imitation of an Oriental model. Every work whose age is certified by date or arms or emblems as being within the xv century is here catalogued: the arrangement is chronological, as very few can be classified according to schools and localities. For this period there are but few of the dishes like those produced in such quantities during the succeeding period: the works that remain are mainly ornamental or revetment plaques or enamelled tiles for pavements. The earliest mentioned are clearly imitations of Oriental works, in the church of San Giovanni a Carbonara at Naples, about the tomb of Gianni Carracciolo († 1432), for which the date c. 1440 is proposed: the series continues almost uninterruptedly from the middle to the close of the century. The greater part are posterior to 1480. The chief centre of this branch of art in North Italy was Faenza. The most important work of this School is the pavement of a chapel in San Petronio at Bologna, executed in 1487. Another series of the close of the century or the beginning of the next is attributed to a Tuscan School, perhaps that of Caffagiolo. M. Molinier is a specialist in researches of this kind and for this period, and his work is conscientiously done. Like his work on the *Plaquettes* of the Renaissance (see vol. III, 397), this work treats of a little-known subject, but one highly characteristic of the time.

A. L. F., JR.